

# The Beatles

featuring  
**Tony Sheridan**  
In The Beginning



- 1 **AIN'T SHE SWEET** . . . (2.10)  
Performed by **THE BEATLES**
- 2 **CRY FOR A SHADOW** . . . (2.23)  
Performed by **THE BEATLES**
- 3 **LET'S DANCE** . . . (2.33)  
Performed by **TONY SHERIDAN** and **THE BEAT BROTHERS**
- 4 **MY BONNIE** . . . (2.41)  
Performed by **THE BEATLES** with **TONY SHERIDAN**
- 5 **TAKE OUT SOME INSURANCE ON ME, BABY** . . . (2.51)  
Performed by **THE BEATLES** with **TONY SHERIDAN**
- 6 **WHAT'D I SAY** . . . (2.39)  
Performed by **TONY SHERIDAN** and **THE BEAT BROTHERS**
- 7 **SWEET GEORGIA BROWN** . . . (2.29)  
Performed by **THE BEATLES** with **TONY SHERIDAN**
- 8 **WHEN THE SAINTS GO MARCHING IN** . . . (3.19)  
Performed by **THE BEATLES** with **TONY SHERIDAN**
- 9 **RUBY BABY** . . . (2.52)  
Performed by **TONY SHERIDAN** and **THE BEAT BROTHERS**
- 10 **WHY** . . . (2.58)  
Performed by **THE BEATLES** with **TONY SHERIDAN**
- 11 **NOBODY'S CHILD** . . . (3.53)  
Performed by **THE BEATLES** with **TONY SHERIDAN**
- 12 **YA YA (PARTS 1 & 2)** . . . (5.09)  
Performed by **TONY SHERIDAN** and **THE BEAT BROTHERS**

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*The*  
**BEATLES**



Hamburg 1961; Paul, John and George

I first met The Beatles in Hamburg in 1960 when I was playing in a new club just around the corner from the Reeperbahn.

They were working at a place just down the road, as I later found out, and every night when they were through they used to come up and watch us. I remember noticing them the first time they came. They wore cowboy boots, leather jackets and – at that time – contemporary haircuts. Well, we gradually got to know each other, and I got to enjoy their visits. I remember being very impressed by their musical eagerness, and personalitywise also they made a great impression on me.

After a while they went back to Liverpool to play at the Cavern, I think, but then returned to Hamburg some time later in 1961 when I was playing at the Top Ten club on the Reeperbahn. I was without a band at that time, and so we got together. They backed me in my solo numbers, and I played guitar with them when they did their spots. We all shared a room together, too, over the Top Ten. It was really an attic with bunk beds in two tiers! Those were great days. We didn't have a lot of free time really, because when you work at night you've got to sleep during the daytime, and very often there is only time to eat a snack between getting out of bed and going onto the stage. The Beatles had quite a few rhythm n' blues discs, mostly Chuck Berry and comparatively unknown singers. They had a great talent for finding unusual records.

Sometimes we went down to the British Seaman's Mission near the Harbour. We could get (almost!) English Food there. And talking about food, another place we went to a lot was a typical German "Imbiss" on the Grosse

Freiheit called Harold's. The Beatles always ate corn flakes with milk (at one time that seemed to be their staple diet) – and we all had tea!

One night, Bert Kaempfert came into the Top Ten, introduced himself as an A&R man and record producer and asked us if we would like to record for Polydor. We said O.K., and the result of the first recording session was *My Bonnie*, *The Saints*, *Cry For A Shadow* and *Why*. Bert Kaempfert and all the other guys at the diskery were very excited about the waxings, but we didn't think very much of them, and although *My Bonnie* as a single release sold quite well in Germany, nothing fantastic happened at the time.

Looking back now, I can only agree with Bert Kaempfert when he said the following words upon being asked by a newspaper reporter why he let The Beatles out of their Polydor contract: "It was obvious to me that they were enormously talented, but nobody – including the boys themselves – knew how to use that talent or where it would lead them."

Just for the record, I'd like to mention here that there were five Beatles in those early days: John Lennon, George Harrison, Paul McCartney, Pete Best (who was replaced later by Ringo Starr) and Stuart Sutcliffe, who died so tragically in Hamburg. John, Paul, George and Pete are the original Beatles heard on this disc.

Their engagement at the Top Ten finished and they went back home to Liverpool once more. I formed a band to play in the Top Ten for a period, the drummer of which I had secured on a visit to Liverpool – a boy by the name of Ringo Starr. This engagement finished, and Ringo went home, but he reappeared at the opening night of the Star Club in Hamburg, playing with

The Beatles. I was also on the bill of that first show...and you can imagine the reunion!

The Star Club audience loved The Beatles because they were different in every way from all the other groups who worked there. They were great individualists, enormously high spirited and enjoyed playing pranks. They gave everybody their money's worth – and a few headaches into the bargain! On stage, they sometimes wore their leather suits (these we all had made together in the Top Ten days), and sometimes their usual collarless jackets. The hair styles weren't quite what they are today – but well on the way. Another thing that struck me was their sunny outlook on life. It wasn't often that they were to be seen in low spirits. They were very self-assured; in fact, they gave me the impression of unconsciously knowing that they would get somewhere one day; their confidence was very infectious.

Their last appearances in Hamburg included Christmas 1962/3 at the Star Club, after which they returned to England and had their unprecedented rise to fame. The rest is history.

Tony Sheridan, 1970



Early in July 1961, The Beatles came to see me on their return from a trip to Hamburg and presented me with a copy of their first record "My Bonnie" c/w "The Saints." The story I ran on the front cover of the second issue of *The Mersey Beat* newspaper was illustrated by one of the photographs they'd had taken in Germany. The headline read: "Beatles Sign Recording Contract!" and the story provided the background to their recordings. *The Mersey Beat* story ended with the words: "Bass guitarist Stuart Sutcliffe has remained in Hamburg and will shortly be marrying a German girl. At present he is studying at Hamburg Art College and has an English tutor. The group have no plans for taking on another guitarist, but have decided to remain a quartet."

It was the cover story which led the Liverpool youngsters to search for copies of the single and ultimately resulted in Brian Epstein signing The Beatles – the rest is history. As to the sessions themselves: Bert Kaempfert was to tell me that he was seeking a new sound. He was a producer at Polydor Records in Hamburg at the time and had heard of the excitement created by English bands playing in the St. Pauli district. Bert was particularly struck by the vocal abilities of an English singer called Tony Sheridan and arranged to make some recordings with him. Tony asked The Beatles if they could provide backing for the sessions and at the first recording gig they cut five numbers in a day. Tony Sheridan took over on lead vocals on four of the numbers "My Bonnie", "The Saints", "Why" and "Nobody's Child" with The Beatles providing musical and vocal backing. The fifth number that day was an instrumental by The Beatles co-written by George Harrison and

John Lennon which they'd originally called "Beatle Bop", but finally decided to call "Cry For A Shadow." "Why" had been penned by Sheridan and Bill Compton and "The Saints" had actually been arranged from the Traditional tune by Iain Hines and Del Ward, two members of Sheridan's original backing band, The Jets. Tony had originally arrived in Hamburg as a member of The Jets, initially playing in Bruno Koschmieder's clubs in the Grosse Freiheit. When The Jets returned to England, Tony remained as a solo singer at the Top Ten Club in the Reeperbahn, receiving musical backing from various musicians, including The Beatles, who backed him for a few days at the club at the end of their first Hamburg trip in 1960.

After their first recording session with Kaempfert, they immediately returned to the studio and cut a further two tracks, "If You Love Me, Baby" and "Ain't She Sweet," The first featured Tony on lead vocals while "Ain't She Sweet" was performed by The Beatles with John Lennon on lead vocals. The "If You Love Me, Baby" track has also become known as "Take Out Some Insurance On Me, Baby." In May 1962, Tony Sheridan and The Beatles returned to the studio one more time and recorded "Sweet Georgia Brown."

When the first single "My Bonnie" and "The Saints" was issued in Germany in October 1961, the number was credited by Tony Sheridan & The Beat Brothers. Producer Kaempfert had decided on The Beat Brothers name in preference to that of The Beatles. This has since caused some confusion to chroniclers because Sheridan continued to record for Polydor with various musicians and the released records continued to credit his backing musicians with the name The Beat Brothers.

The Beatles themselves, John, Paul, George and Pete Best, only participated in the eight tracks mentioned above. Rikki Barnes, a tenor sax player from Scotland teamed up with organist Roy Young, bass guitarist Colin Melander and drummer Johnny Watson to record "Let's Dance," "Ya Ya" and "What'd I Say," and on "Ruby Baby" Tony was backed by Joey Dee's band The Starlites. The American band, who became famous at New York's Peppermint Lounge, had been appearing at Hamburg's Star club at the time.

The sessions in which The Beatles backed Tony in a hall in Hamburg were the first professional recording sessions they'd been involved in. Previously, the only recording they'd made was an amateur effort in a small booth at Hamburg railway station during which they backed Lu Walter's, singer with Rory Storm & The Hurricanes, on three numbers.

Bert Kaempfert had arranged to pick The Beatles up and drive them to their first session, but arrived at the rendezvous to find them conspicuously by their absence. He tracked them down to the small room where they were living and found they were still asleep! Bert was obviously taken in by their boyish charm and humor and they acquitted themselves well on the recordings. The recordings have become a slice of history and are an essential ingredient in the story of the rise of the twentieth century's most enduring and endearing pop entertainers.

Bill Harry, 1985



- 1 **AIN'T SHE SWEET . . .** <sup>(2.10)</sup>  
(Ager / Yellen)  
Performed by **THE BEATLES**
- 2 **CRY FOR A SHADOW . . .** <sup>(2.23)</sup>  
(Harrison / Lennon)  
Performed by **THE BEATLES**
- 3 **LET'S DANCE . . .** <sup>(2.33)</sup>  
(Sheridan / Lee)  
Performed by **TONY SHERIDAN and THE BEAT BROTHERS**
- 4 **MY BONNIE . . .** <sup>(2.41)</sup>  
(Traditional, arranged by Sheridan)  
Performed by **THE BEATLES with TONY SHERIDAN**
- 5 **TAKE OUT SOME INSURANCE ON ME, BABY . . .** <sup>(2.51)</sup>  
(Singleton / Hall)  
Performed by **THE BEATLES with TONY SHERIDAN**
- 6 **WHAT'D I SAY . . .** <sup>(2.39)</sup>  
(Charles)  
Performed by **TONY SHERIDAN and THE BEAT BROTHERS**
- 7 **SWEET GEORGIA BROWN . . .** <sup>(2.29)</sup>  
(Bernie / Pinkard / Casey)  
Performed by **THE BEATLES with TONY SHERIDAN**
- 8 **WHEN THE SAINTS GO MARCHING IN . . .** <sup>(3.19)</sup>  
(Traditional, arranged by Sheridan)  
Performed by **THE BEATLES with TONY SHERIDAN**
- 9 **RUBY BABY . . .** <sup>(2.52)</sup>  
(Leiber / Stoller)  
Performed by **TONY SHERIDAN and THE BEAT BROTHERS**
- 10 **WHY . . .** <sup>(2.58)</sup>  
(Sheridan / Compton)  
Performed by **THE BEATLES with TONY SHERIDAN**
- 11 **NOBODY'S CHILD . . .** <sup>(3.53)</sup>  
(Coban / Foree)  
Performed by **THE BEATLES with TONY SHERIDAN**
- 12 **YA YA (PARTS 1 & 2) . . .** <sup>(5.09)</sup>  
(Robinson / Dorsey / Lewis)  
Performed by **TONY SHERIDAN and THE BEAT BROTHERS**



**RECORDING INFORMATION:**

**CRY FOR A SHADOW:**

THE BEATLES (John Lennon, Paul McCartney, George Harrison, Pete Best)

**MY BONNIE, WHEN THE SAINTS GO MARCHING IN, WHY and NOBODY'S CHILD:**

THE BEATLES (John Lennon, Paul McCartney, George Harrison, Pete Best) with TONY SHERIDAN

Produced by Bert Kaempfert

Recorded June 22 & June 23, 1961

Engineered by Karl Hinze

Studio: Friedrich Ebert Halle, Harburg-Hamburg

**AIN'T SHE SWEET:**

THE BEATLES (John Lennon, Paul McCartney, George Harrison, Pete Best)

**TAKE OUT SOME INSURANCE ON ME, BABY:**

THE BEATLES (John Lennon, Paul McCartney, George Harrison, Pete Best) with TONY SHERIDAN

Produced by Bert Kaempfert

Recorded June 24, 1961

Engineered by Karl Hinze

Studio: Studio Rahlstedt, Hamburg

**SWEET GEORGIA BROWN:**

THE BEATLES (John Lennon, Paul McCartney, George Harrison, Pete Best)

with TONY SHERIDAN and Roy Young - piano

Produced by Bert Kaempfert

Recorded May 24, 1962

Engineered by Falkenburg / Sorensen

Studio: Studio Rahlstedt, Hamburg

**LET'S DANCE:**

TONY SHERIDAN & BEAT BROTHERS (Roy Young - piano, Colin Melander - bass, Johnny Watson- drums)

Produced by Bert Kaempfert

Recorded August 28, 1962

Engineered by Peter Klemt

Studio: Studio Rahlstedt, Hamburg

**YA YA (PARTS 1 & 2):**

TONY SHERIDAN & BEAT BROTHERS (Roy Young - piano, Colin Melander - bass, Johnny Watson- drums)

Produced by Bert Kaempfert

Recorded October 18, 1962

Engineered by Peter Klemt

Studio: Studio Rahlstedt, Hamburg

**WHAT'D I SAY:**

TONY SHERIDAN and THE BEAT BROTHERS (Rikki Barnes - sax, Roy Young - piano, Peter Wharton - bass,

Johnny Watson - drums)

Produced by Bert Kaempfert

Recorded January 31, 1963

Engineered by Peter Klemt

Studio: Studio Rahlstedt, Hamburg

**RUBY BABY:**

TONY SHERIDAN and THE BEAT BROTHERS (Joey Dee's The Starlitters)

Produced by Bert Kaempfert

Recorded January 31, 1963

Engineered by Peter Klemt

Studio: Studio Rahlstedt, Hamburg



Reissue supervised by Bill Levenson

Mastered by Suha Gur at Universal Mastering Studios East

Additional research by Wayne Olsen,  
with special thanks to Hans Olof Gottfridsson,  
author of *The Beatles – From Cavern To Star-Club*,  
the definitive early-Beatles reference guide.

Original Cover Design: David Kreiger

Original Cover Photography Design: Joel Brodsky

Reissue Art Direction: Vartan

Reissue Design: Mike Fink @ilevel

Photo credits: Photographs courtesy of: Astrid Kirchherr,  
Forsyth / Marrion and Polydor Archives

Reissue Project coordination by Margaret Goldfarb



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**“...And probably, in my opinion anyway, we reached our stage peak in Hamburg. That was well before we were famous, and so the people who came to see us were drawn by our music, or whatever atmosphere we created... And we got to be very good as a band, because we had to play for eight hours a night... We got together a big repertoire of some originals, but mainly we did all the old rock things... At first, when we went on the road as a famous group, it was good fun. But we soon found out that we had to play our records to promote them. We could only sing our hits and none of the old rock things we'd loved doing in Liverpool and Hamburg... as I said, we got very tight as a band in Hamburg...”** GEORGE HARRISON

Interview by Ritchie Yorke—September 1969, “Globe Magazine.”



MY BONNIE • TAKE OUT SOME INSURANCE ON ME, BABY • WHAT'D I SAY • SWEET GEORGIA BROWN • WHEN THE SAINTS GO MARCHING IN • RUBY BABY • WHY • NOBODY'S CHILD • YA YA (PARTS 1 & 2) • AIN'T SHE SWEET • CRY FOR A SHADOW • LET'S DANCE •



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**The Beatles**  
 featuring  
**Tony Sheridan**  
 In The Beginning